

# **A Portfolio of Music Compositions**

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of the Requirements for the Degree of  
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## Abstract of thesis entitled:

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## 摘要

本畢業作品集包含四首作品，分別為：

《紙·驚》與《鼓·箏》（作品篇號廿三）－ 為京腔金中音、中國大鼓和古箏而寫，

《嘉年華》（作品篇號廿四）－ 為交響管樂團而寫，

《青瓷》（作品篇號廿六）－ 為單簧管，古箏和敲擊樂而寫，

《前奏、巴沙加牙和賦格曲》（作品篇號廿五）－ 敲擊樂四重奏。

除了敲擊樂四重奏外，其餘三份作品均繫上一種獨有顏色，納入於《彩露》之中。本人正以不同的顏色為主題，篇寫一套作品集，命名為《彩露》－《紙·驚》與《鼓·箏》為褐紫紅色，《嘉年華》為珊瑚橘色，《青瓷》則是青瓷色。

是次作品集中，本人作出了多項的新嘗試，有別於自己較早期的作品，如配器法、樂器選擇和作曲理念及手法。《紙·驚》與《鼓·箏》融合了中國音樂美學觀念，以及運用了紙與錢幣的嶄新聲效。《嘉年華》為首個管樂團作品，同時展現了一繁雜織體意念。《青瓷色》試探了一些中西樂器互融的可能性以及本管樂器的微計音程與多音同響的特性。最後，《前奏、巴沙加牙和賦格曲》利用外向性思維編寫保守格式樂品，當中賦格曲以無音調樂器進行。



## Abstract

My portfolio includes four pieces of work –

*“Paper . Jolt” and “Gu . Zheng”* Op.23 for Chinese operatic mezzo-soprano, Chinese big drum and gu-zheng

*“Carnival”* Op.24 for symphonic band

*“Celadon”* Op.26 for clarinet, gu-zheng and percussion

*“Prelude, Passacaglia and Fugue”* Op.25 for percussion quartet

Three pieces in my portfolio are each subtitled or attached with a specific color in the *“Dews of Color.”* *“Dews of Color”* is an album of pieces in which each has an individual thematic color. *“Paper. Jolt” and “Gu . Zheng”* is *maroon*, *“Carnival”* is *coral* and *“Celadon”* is celadon itself. The latter composition is not yet completed and will be enriched in the coming years during my doctoral studies.

In my works, I have tried out many new compositional concepts and techniques as well as orchestration and instrumentation that I was not familiar with at the beginning and that most of which I have not used in my previous compositions. In *“Paper . Jolt” and “Gu . Zheng,”* I adapted paper and coins as “instruments” that produce percussive sounds, while experimenting with their meanings in Chinese aesthetics. *“Carnival”* is my first piece written for wind orchestra. It is my first attempt at expressing a textual idea in complexity. *“Celadon”* utilizes a combination of Chinese and Western instruments and explores microtonal and multiphonics features of woodwinds. Lastly, *“Prelude, Passacaglia and Fugue”* rediscovers conventional forms with extroversive uses of non-pitched instruments in the fugue.

## Acknowledgements

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# 《紙・驚》與《鼓・箏》

褐紫紅色 - 自《彩露》

*“Paper . Jolt” and “Gu . Zheng” Op.23*

Maroon - from the Dews of Color

By

Phoebus Lee Kar Tai (2008)

李家泰

為京腔女中音、中國大鼓和古箏而寫的雙樂章作品

Two-movement piece for Chinese Operatic Mezzo-soprano, Chinese Big Drum, and Gu-Zheng

[Duration : 8']

October 2008

演奏者與樂器及道具

Performers, instruments and performance property

《紙·驚》*Paper . Jolt*

(京腔)女中音

Mezzo-soprano (preferable) from Chinese Opera

打印紙或五線譜紙兩張

Two printing papers or score sheets

擴音器 — 收紙的雜音

Microphone for the paper noise

譜上符號備注

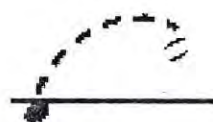
Notes



Grasp the paper in quick motion with both hands



Gently unfold grasped paper and leave it on the table



Throw paper bits up and out from holding position, let paper bits fall the ground freely



## 《鼓·箏》 *Gu . Zheng*

中國橫放大鼓，中長幼鼓棍

Chinese Big Drum (horizontal), with medium long thin stick

十個或以上的小錢幣

10 or more small coins

二十一弦古箏音調：

Zheng's (21 strings) accordiatura :



舞台放置；

兩張紙放置於桌上，並與女中音位列台側，擴音器設於桌前

鼓與古箏放置台中央，演奏者於樂章一演奏前共同準備

Stage Setup :

Mezzo-soprano stands at the edge of stage next to a table with two pieces of papers on top and microphone in front

Gu and Zheng performers stand by, with instruments at the stage centre before the first movement starts



## 作品 The Composition

《紙·驚》與《鼓·箏》為兩獨立樂章，內容毫不關連，但構思意念同出一徹，前後樂章並需緊接演奏而取得震撼效果。作曲家對於中國音樂的自由及漸進式的節奏有感，皆可見於兩個樂章，並於全曲中採用特設音調。

第一樂章，作曲家以「音碎墨破」來形容作曲家們面對五線譜紙靈感耗盡的虛驚與慌亂，利用京腔的震音和滑音與紙的雜聲作為主要素材，使樂章終結時叫人刻骨心寒。第二樂章的開端有安撫肯定的作用，鼓與箏齊奏的敲擊效果漸漸加快，進入簡單的鼓樂小段，繼而是古箏的抒情部份。踏入神秘區域，過渡段使用不協調和音，隨之而來是大鼓激烈澎湃的變奏，至古箏加入互相映襯，氣勢磅礴結束。全曲剛柔並濟，著重起承轉合，起首的節奏主題貫徹始終。

《紙·驚》與《鼓·箏》，為《彩露》當中的褐紫紅色。

*"Paper . Jolt"* and *"Gu . Zheng"* are two independent movements yet derived from the same source of inspiration. The unrestricted and progressive rhythmic ideas of Chinese music are evident in both movements; they are played one after another attacca in order to achieve the astonishing effect. A special tuning scale is also applied to this whole piece.

In the first movement, I intend to portray the jolt of composers facing blank score sheets and lack of inspiration. Musically these are captured by using molto-vibrato and the glissando effects of Chinese operatic style. The second movement begins with a moving and

forceful rhythmic theme by Gu and Zheng together. After a short play of Gu, it comes to a lyrical section of Zheng. The transition, formed by dissonant harmony and special effects, brings to an excited movement of Gu. Zheng enters at the end brilliantly recapitulating the opening themes. I hope to strike a balance between hard and soft, vigour and calmness, and maintain motivic coherence throughout the movement.

*"Paper . Jolt" and "Gu . Zheng" is regarded as Maroon in the Dews of Color.*



# 紙・驚 Paper . Jolt

Phoebus Lee Kar Tai, Op.23 I

0" 自由, 散板  
Freely

8" > 4"

女中音(京腔)  
Mezzo-soprano

*f* sliding tone in between / vibrato  
音(yin-----)

紙聲  
Paper sound  
w/microphone

pick up one the papers on the desk

0.5"

grasp the paper  
in quick motion  
with both hands

unfold  
gently and  
leave on table

2 quasi accelerando

女中音  
Mezzo.

*p*  
(--in-----)

紙  
Paper

*f* flap new sheet (ungrasped)

慢慢地  
Slowly

3 3" 3" 2" 7" 2" 2"

女中音  
Mezzo.

*f*  
碎(sui---)  
very slow gliss.  
speaking tone  
墨(mo)

紙  
Paper

3  
vibrate from gentle to vigorous  
shake  
5.5" 1.5"  
tear off

~20" in Chinese operatic style, almost improvisatory; aria-like yet with a sense of pulse

6

女中音  
Mezzo.

*f*  
破(po-----)  
*pp*  
to niente

紙  
Paper

6  
*f*  
keep tearing paper into small pieces, tearing motion align with singing  
*pp*

女中音 Mezzo.

7

sub. *f* (molto vibrato from very slow to fast)

(---o---)

紙 Paper

7

2" 2.5"

*mp* sh.....  
(suck air)

*mp* collect all torn paper bits,  
hold them both hands

女中音 Mezzo.

10

2" 3" 4.4"

*mf* 紙 (zhi)  
(from speaking tone)

紙 Paper

10

throw paper bits up and out;  
fast strides to back stage

*fff* 驚 (jing-----)

Attacca !



鼓·箏  
Gu. Zheng

Phoebus Lee Kar Tai

自由奔放地 Freely

app. ♩ = 60, freely

鼓

ff

ff

p

自由奔放地

app. ♩ = 60, freely

箏

碼左 掃琴

4"

4"

p cut off

sim.

Bridge left, quick arpeggiano

6

off centre grace note

mp

3

6

accel.

6

accel.

碼右 bridge right

mp gradually quicker then plited rhytmn, may not be reach boudary note at main beats

碼左

碼左

10

accel.

mf

10

accel.

(unaccented)



鼓 · 箏  
Gu. Zheng

♩ = 144

鼓

2'

ff sub *p*

箏

14

explosive

♩ = 144

*mf* *sfz* *ff*

碼右 bridge right

niente

鼓

18

*fp* *fp* *f* *p*

鼓

22

*f* *p* *sfz* *fp*

箏

22

*f*

掃

percussive

鼓

25

*sfz* *fp* *sf* *sf*

箏

25

*f*

掃

percussive

*f*

掃

percussive

29

鼓

*sfz* *sf* *sfz* *mf*

箏

*f* *f*

掃

10/4

32 start from both edges, gradually to centre

鼓

sub. *pp* *mp* *f* *ff* increasing vigor

*rit.*

10/4

35 appr. ♩ = 60, freely

鼓

*ff* *mp* *p* *pp* *ppp*

箏

appr. ♩ = 60, freely

*fp* *mp* *pp* (same string) *molto*

1/4

42 ♩ = 52

鼓

*ff* *fp* *ppp*

箏

42 (sur A) *ff* *p* *pp* 撫 (last finger without nail) Quick appoggio from top *mp*

♩ = 52 自由隨意, 流暢有意境地

3/2



[illegible]

69

鼓

箏

71

鼓

箏

73

鼓

箏

77

鼓

箏

cut off at rests

*pp* *mp*

(glissando)

開揚廣闊地

*mf*

away from centre

*p*

*poco a poco*

*molto*

*f*

appr. ♩ = 80, unrestricted

神秘有力 地

complete silence

complete silence

appr. ♩ = 80, unrestricted

神秘有力 地

pushing forward quasi accelerando

*f* *mp* *pp* *ff marcato* *ff marcato*



鼓·箏  
Gu. Zheng

64

鼓  $\text{mf}$

箏

cut off!

*ff* marcato

pushing forward  
quasi accelerando

cut off!

89

鼓 *mf* *p*

箏

appr.  $\text{♩} = 92$

*ff* marcato

cut off!

pushing forward  
quasi accelerando

*ff* marcato

93

鼓 *mf* *ff*

箏

right outside edge, with nail  
碼右弦端甲括

quasi molto retardando

senza diminuendo

掃 *f*

左手弦上擦撫迴旋 left hand damps gradually

*sfz*



95 mysterious appr. ♩ = 152 括鼓邊

鼓  $\text{pp}$   $\text{ff}$

95  $\text{pp}$   $\text{ff}$   $\text{sub. p}$   $f$

箏  $\text{pp}$   $\text{ff marcato}$   $\text{sub. p}$   $f$

100  $p$   $mf$   $\text{sffz}$   $\text{pp}$   $mf$  molto accelerando!

鼓  $p$   $mf$   $\text{sffz}$   $\text{pp}$   $mf$

100  $mp$   $ff$  molto accelerando! cut off!

箏  $mp$   $ff$

appr. ♩ = 160 **vigoroso** 熱烈澎湃, 生龍活虎地

103  $\text{ff}$   $\text{fp}$   $f$

鼓  $\text{ff}$   $\text{fp}$   $f$

appr. ♩ = 160 **vigoroso**

103  $\text{sffz}$  **explosive**

箏  $\text{sffz}$  **explosive**

107  $\text{ff}$   $\text{fp}$   $f$

鼓  $\text{ff}$   $\text{fp}$   $f$

111  $\text{ff}$   $\text{ff}$

鼓  $\text{ff}$   $\text{ff}$

鼓·箏  
Gu. Zheng

8<sup>13</sup>

鼓  $\text{H } \frac{6}{4}$   $\text{f}p$   $\text{mf}$   $f$   $\text{mp}$   $f$   $p$

left hand stick pressure on drum surface, from one edge to another, raise pitch

括鼓邊

sim.

116

鼓  $\text{H } \frac{5}{4}$   $f$   $\text{f}p$   $\text{sfz}$

119

鼓  $\text{H } e$   $\text{f}p$   $\text{sfz}$   $f$   $\text{mp}$

sim.

123

鼓  $\text{H } e$   $\text{mf}$   $ff$

125

鼓  $\text{H } \frac{12}{4}$   $\text{sfz}$   $pp$   $f$   $\text{sfz}$   $pp$   $\text{sim.}$

subito dynamic change and away from centre

128

鼓  $\text{H } \frac{1}{4}$   $ff$   $\text{sfz}$   $pp$   $\text{sim.}$

128

箏  $\text{H } \frac{1}{4}$   $\frac{12}{4}$

130

鼓  $\text{H } \frac{1}{4}$   $\frac{12}{4}$

Let coins vibrate and escape outward from Gu surface, repeat bar if necessary

130

箏  $\text{H } \frac{1}{4}$   $\frac{12}{4}$

Zheng player drops about or more than ten small coins from 10cm high to the surface of Gu-centre



131 \* until all coins are gone

鼓 *mp* *mf* *f* *ff* 3 3 3 increasing vigor

箏

133 vivacissimo as possible !  
瘋狂地

鼓 *fff*

箏 *f* 左手琶音 left hand gliss. (D-natural) 左手琶音

137

鼓 *sf sf sf sf*

箏 左手琶音 左手碼 左揉弦並續步壓下 left hand press deeper and deeper *ff* 右手搖指漸趨激烈而音域越掃越闊 wider and wider right hand tremolo range

鼓·箏  
Gu. Zheng

10  
141

鼓

141

箏

*f*

*fff*

*sfz sf sf sf*

*sfz*

*fffz*

*Glissando*

*Glissando*

♩ = 92 et molto ritenuto !

極有氣勢地

3"

2"

147

鼓

*ff*

3

3"

2"

147

箏

*fff*

3

3"

2"

掃

掃

掃

掃

*molto*

153

鼓

*fff*

153

箏

*Glissando*

*Glissando*

*Glissando*

*Glissando*

*Glissando*

*Glissando*

*fff*

# Carnival Op.24

for Symphonic Band

Coral – from the Dews of Color

by

Phoebus Lee Kar Tai (2009)

[Duration: 4 minutes]  
January 2009

Premiered by Chung Chi Wind Orchestra, 2009 Spring



*Carnival Op.24* is composed for a professional wind orchestra. The composer depicts the mirthful scene of a carnival and captures the moment of countdown. The composer uses simultaneous transpositions and multi-time-shifting technique for individual lines, hence a complex heterophonic texture is created. The scattering motion of individuals multiply overall activities and stimulate the general gain of momentum, just as everybody celebrates on their own yet yells for the same revel. The countdown falls at the golden point. The orchestra then runs into another party-like festivity enchantingly.

Two pitch sets are selected to polarize the two sections: the white and the black. Inspired by the successive festivals of Christmas Day, Happy New Year and the Chinese Lunar New Year in Hong Kong, I have implanted the hymn tune of *Puer natus est nobis*, from Gregorian Chant Mass for Christmas Day in the former triumphant section, and; the refrain of 80s, 90s Hong Kong pop song *Xi Qi Yang Yang* (喜氣洋洋) and the Chinese traditional tune of *Flourishing Moon Night on the River* (春江花月夜) implicitly in the later jubilant section.

*Carnival Op.24* 《嘉年華》is regarded as Coral (珊瑚橘色).



## Guidelines for conductor and orchestral members

Rehearsal markings in the *Triumphant* section are used to mark the point of change. Some changes include transposing the previous phrase or delaying different entries of phrase.

In the *Triumphant* section, dynamic markings of repeated fortes and pianos are observed. Forte marks the structural melody and piano marks the agitated scale accompaniment, which is suggested to be detached. Short phrase markings are written for the possible breathing point within the long phrase, yet players are always reminded that the long phrase should be kept in flow directionally. Brass players should listen for the balance even notes are marked as forte, so that they are not taking a dominating role.

Suggested tempo is marked. Acoustic of performance venue should be observed. To be secure, the wind orchestra should perform with an adequate tempo, which is not too fast for the individual players, so that the overall effect is not too messy, i.e. crotchet = 112-152. Snare Drum, bass drum and timpani defiantly provide a steady pulse. As the piece is constructed by shifting the motive up and down (pitch) or left and right (time), and the motive consists of basically melody and scale accompaniment as a group (sometimes added outer parts swinging motion), players may refer to the following table that shows the grouping of individuals in different changing processes, so that they find their companion in the carnival.

In the *Jubilant* section, the change of meters in the section should be strictly followed and the core beats should be clearly established. The cross note-heads represent a stepping motion of performers on stage giving a giant drum effect.



Groupings for the *Triumphant* section

	A (tutti)	B (3)	C (6)	D (6)	E (10)
Piccolo	1	2a	2	3	3
Flute 1	1	2a	2	2	3
Flute 2	1	2a	2	2	3
Oboe	1	2a	1	3	2
English Horn	1	2a	4	3	4
Bassoon	1	2a	1	3	5
Contrabassoon	1	2a	2	3	3
E-flat Clarinet	1	2b	3	4	7
B-flat Clarinet 1	1	2b	3	4	7
B-flat Clarinet 2	1	2b	3	4	8
Bass Clarinet	1	2b	3	4	8
Alto Saxophone	1	2b	5	5	6
Tenor Saxophone	1	2b	5	5	6
Baritone Saxophone	1	2b	5	5	9
Cornet/Trumpet 3	1	1	1	1	8
Trumpet 1 2	1	1	4	1	1
Horn 1 2	1	1	4	1	1
Horn 3 4	1	1	1	1	1
Trombone 1 2	1	1	1	1	5
Bass Trombone	1	1	4	1	4
Euphonium	1	1	3	5	6
Tuba	1	1	1	1	10
Xylophone	1	3	6	6	1



# Carnival Op.24

## for Symphonic Band

Phoebus Lee Kar Tai

Triumphant M.M.  $\text{♩} = c$  264 *marcato ei puro e poi crescendo*

**A**

Piccolo

Flute 1

Flute 2

Oboe

English Horn

Bassoon

Contrabassoon

Clarinet in E $\flat$

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bass Clarinet

Alto Sax.

Tenor Sax.

Bariitone Sax.

Cornet

Trumpet in B $\flat$  1, 2

Horn in F 1, 2

Horn in F 3, 4

Trumpbone 1, 2

Bass Trumpbone

Euphonium

Tuba

Timpani (G, D $\flat$ , E $\flat$ , G $\flat$ )

Xylophone

Chimes

Glockenspiel

Bass Drum

Crash Cymbals

Suspended Cymbal

Gong

Snare Drum



## 2

23



## Carnival Op.24

3

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments. The instruments listed on the left include:

- Fl. 1
- Fl. 2
- Ob.
- E. Ha.
- Bsn.
- C. Bn.
- E. Cl.
- B. Cl. 1
- B. Cl. 2
- B. Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Cel.
- B. Trpt. 1, 2
- Hr. 1, 2
- Hr. 3, 4
- Tbn. 1, 2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Xyl.
- Chm.
- Gln.
- B. Dr.
- Cymb.
- Gong
- S. Dr.

The score includes various dynamic markings, such as *f* (forte), *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). The music is written in a common time signature, and the key signature is one sharp (F#). The score is divided into measures, with bar lines indicating the end of each measure. The page number 21 is visible in the top left corner.



Carnival Op.24

4

Picc. *f*

Hr. 1 *f*

Hr. 2 *f*

Ob. *pp*

E. Hrn. *pp*

Bsn. *pp*

C. Bsn. *mp*

B. Cl. *f*

B. Cl. 1 *pp*

B. Cl. 2 *f*

B. Cl. *pp*

A. Sax. *f*

T. Sax. *pp*

B. Sax. *mp*

Cnl. *mf*

B. Tpt. 1, 2 *mp* solo voice

Hr. 1, 2 *mp* solo voice

Hr. 3, 4 *mf*

Tbn. 1, 2 *mf*

B. Tbn. *p*

Euph. *mp*

Tuba *mf*

Temp. *ppp*

Xyl. *mf*

Chm. Gkn. *mf*

B. Dr. Cymb. Gong *mf*

S. Dr. *mf*



11

Picc. *f* solo

Fl. 1 *mp*

Fl. 2 *p* et staccatissimo

Ob. *p*

E. Ha. *f* solo

Ban. *p* et staccatissimo

C. Ba. *f* solo

12 Cl. *mp*

B. Cl. 1 *ppp* et staccatissimo

B. Cl. 2 *pp* et staccatissimo

B. Cl. *mf*

A. Sax. *f* solo

T. Sax. *p* et staccatissimo

B. Sax. *f* solo

Cor. *f* solo

B. Trpt. 1, 2 *ppp* et staccatissimo

Ha. 1, 2 *f* solo

Ha. 3, 4 *f* solo

Tbn. 1, 2 *ppp* et staccatissimo

B. Tbn. *f* solo

Euph. *mp*

Tuba *mp*

Timp. *mp*

Xyl. *f*

Chm. Glm. *p* (Gluckenspiel)

B. Dr. Cymb. Gong *mp*

S. Dr. *f*



Carnival Op.24

6

7-1

Picc. *f* *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *p* *f*

Ob. *p* *f*

E. Hn. *f* *f*

Ban. *p* *p*

C. Bn. *f* *f*

E♭ Cl. *mp* *mp*

B♭ Cl. 1 *pp* *pp*

B♭ Cl. 2 *pp* *pp*

E. Cl. *mf* *mf*

A. Sk. *f* *f*

T. Sk. *p* *p*

B. Sk. *f* *f*

Con. *f* *f*

B♭ Tpt. 1, 2 *pp* *pp*

Hn. 1, 2 *f* *f*

Hr. 3, 4 *f* *f*

Trm. 1, 2 *f* *f*

B. Tbn. *pp* *pp*

Euph. *f* *f*

Tuba *mp* *f*

Timp. *mp* *mp*

Xyl. *mp* *mp*

Chm. Gtr. *mp* *mp*

B. Dr. Cymb. Gong *mp* *mp*

S. Dr. *mp* *mp*



## Carnival Op.24

7

This page of a musical score is for a large orchestra. It contains staves for the following instruments: Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hrn.), Bassoon (Bsn.), Clarinet in B-flat (C. Hn.), E-flat Clarinet (E♭ Cl.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Alto Clarinet (A. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Contrabass (Cbn.), Baritone Trombone 1 & 2 (B♭ Tr. 1, 2), Horn 1 & 2 (Hrn. 1, 2), Horn 3 & 4 (Hrn. 3, 4), Trombone 1 & 2 (Trbn. 1, 2), Euphonium (Euph.), Tuba (Tuba), Timpani (Timp.), Xylophone (Xyl.), Chromatic Glockenspiel (Chm. Gln.), Bells (B. Dr.), Cymbals (Cymb.), Gong (Gong), and Snare Drum (S. Dr.). The score includes various dynamic markings such as *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), *ppp* (pianississimo), and *sfz* (sforzando). It also features performance instructions like "1.2.3. un.", "f solo", and "poco crescendo". The music is written in a key with one sharp (F#) and a 2/4 time signature.







## Carnival Op.24

Jubilant M.M. ♯ = c 132 ♯ = ♯ *menjore*

9

[illegible]



[illegible]



11

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

E. Hrn. *f*

Bsn. *mp* *f* *marcato*

C. Bn. *mp* *f* *mp*

E♭ Cl. *f* *mp* *f*

B♭ Cl. 1 *f* *mp* *f*

B♭ Cl. 2 *f* *mp* *f*

B♭ Cl. 3 *mp* *f* *mp*

A. Sax. *f* *marcato*

T. Sax. *f* *marcato*

B. Sax. *mp*

Cont. *mp* *f*

B♭ Trp. 1 & 2 *f* *mp* *mp*

Hrn. 1 & 2 *f* *mp* *mp*

Hrn. 3 & 4 *f* *mp* *f* *solo marcato*

Tbn. 1 & 2 *f* *f* *f* *subito marcato*

B. Tbn. *mp* *f*

Euph. *mp*

Tuba *f* *mp* *mf* *solo marcato*

Timp. *mf* *mp* *mf* *p* *mf*

Xyl. *mf* *mp* *mf* *p* *mf*

Chm. Gln. *f*

B. Dr. Cymb. Gong *pp* *f* *pp* *f*

S. Dr. *f*

*1 v. (no accresc)*

*Bat. Drum*



12

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

Eng. Hn. *f* *mf* *f*

Bsn. *f* *mp*

C. Bsn. *f* *mp*

Es. Cl. *mf* *f*

Bb Cl. 1 *mf* *f*

Bb Cl. 2 *mf* *f*

B. Cl. *f* *mp*

A. Sax. *f* *marcato*

T. Sax. *f* *marcato*

B. Sax. *f* *mp*

Cor. *f*

Bb Tr. 1 & 2 *f* *mp* *1. uni*

Hr. 1 & 2 *mf* *solo largo*

Hr. 3 & 4 *mf* *solo tenuto*

Tbn. 1 & 2 *mf* *f*

B. Tbn. *f*

Euph. *mf* *mp*

Tuba *mf* *solo tenuto*

Timp. *mf* *f*

Xyl. *mp* *f*

Chm. GLn. *mf*

H. Dr. Cymb. Gong *mf* *Crash Cymbals* *Bass Drum*

S. Dr. *p* *f*



[illegible]

# Celadon Op.26

## 青瓷色

*from the Dews of Color*  
自《彩露》

by

## Lee Kar Tai

Composed for Clarinet in B-flat, Gu Zheng, and Percussion (Suspended Cymbal and Vibraphone).

為 降B單簧管，古箏與敲擊（吊鈸及銅片琴）而寫。

[Duration: 4 minutes]  
[曲目長度：四分]

(April 2009)



## The composition

*Celadon* is a chamber work featuring the fusion of Western and Chinese melodic instruments. Celadon is one of the colors in the *Dew of Colors*. I intend to depict the sophisticated and aristocratic beauty of celadon artworks by using gradual descent of microtonic streamlines and multiphonics played by the clarinet. Elegantly and gracefully, gu-zheng echoes the melodic shape of clarinet implicitly at the background, just as the dazzle light is being reflected on the surface of celadon. The vibraphone remains completely in the background metaphorically representing the window showcase in museum.

## Performance Guidelines

### *Clarinet in B-flat*

The headless music stems in measure 5-6 and 29-38 represent the moments of quarter-tone or micro-tone division within a gradual descending sequence. If circular breathing is not possible in measures 29-38, breathings can be taken place just before the notes of minim value.

### *Gu Zheng*

Accordatura, remains the same throughout the piece:



Accidentals in parenthesis (with brackets) are the notes in accordatura, while those without brackets are the real accidentals. For example, the G-sharp (played on G string, pressed by the left hand) in measure 18 is different from the A-flat in the same measure. Similar cases appear in measures 30, 35, 37, 38.

From measure 29 onwards (marked *solo espressivo*) vibrato in melodies should be played with the help of the left hand. It is suggested that the *sotto voce* is played by the left hand without zheng-nails. Measures 32, 33, 34-35, 41-61 can be played with alternating hands. For measures 41-46, players are expected to sweep on the strings with the palm, from bridge to right edge, with slight ascending motion in pitch within the marked register, so that more resonance can result from applying friction on the strings rather than only sweeping on the same strings horizontally.

### *Percussion*

Suspended Cymbal and Vibraphone are used in this piece. Performer is suggested to prepare a brush or a pair of brushes for the cymbal, a bow for vibraphone and four soft mallets. Motor of vibraphone is needed.



# Celadon

Adagio  $\text{♩} = 46 \text{ grazio.}$  ( $\text{♩} = \text{♩}$  *sempre*)

RA A A A  
00 x0 x0 x0  
0 0 x x x  
0 0 0 0 x x  
- 3- 3- 3- 3-  
0 0 0 0 0  
0 0 0 0 x  
0 0 0 0 0

Clarinet in B $\flat$

senza vibrato *sfp* *p* mit vibrato *pp* *molto accel.*

Zheng

[accordatura] m.s. (b) m.s. (b) (sotto voce)

Suspended Cymbal

with brush niente *pp*

Vibraphone

\* pedal depressed





accel. -----

B♭ Cl.

niente

pp

mp

p

Zg

4

p

mp

mf

Cym.

with brush

niente

Vib.

x x  
o x  
- x  
x x  
F# x  
o o o

allarg.  $\text{♩} = 56$   
a tempo

18 B♭ Cl. *mp* *mf* *f* *p* *mp*

expressivo mit vibrato

18 Z<sub>4</sub><sup>b</sup> *ff* *sfp* *gliss. molto* *ff*

Sul G (short) from very slow to fast tremolo \*

\* Right hand tremolo on B and left hand press B string, sliding from bridge to right edge

18 Cym. *f*

18 Vib.







T  
R x x x - x x  
D# x  
a tempo

R x o  
x o  
x x  
- o  
o  
G# o

RA  
x o  
x x  
- x  
o  
G# o

R x o  
x x  
- x  
x o

R x o  
x x  
- x  
o  
G# o

RAB  
x o  
x x  
- x  
x o

RAB  
x o  
x x  
- x  
x o

RAB  
x o  
x x  
- x  
x o

28

B $\flat$  Cl.

*sfp*

niente

senza vibrato

$\text{♩} = 46$

(circular breathing if possible)

*fp*

43

Zg.

*molto*

3

*mf*

(m.d.)

solo espressivo

*mf*

gliss.

28

Cym.

*pp* [soft mallet]

*p*

poco

28

Vib.



*(Musical score for B♭ Cl., Zg., Cym., and Vib.)*

*B♭ Cl.*


*Zg.*

*Cym.*

*Vib.*

R	x	x	x	o	-	o	x	x	o
R	x	x	x	x	-	o	x	x	x
R	x	x	x	x	o	o	x	x	F#x
R'	x	x	x	x	-	o	o	E	o
R	x	x	x	x	-C#	o	x	o	
R	x	x	x	x	C#	o	x	G#x	

[illegible]

33  B♭ Cl.

*molto rubato, freely, slightly deviated with vibraphone*

synchronized with vibraphone

33

molto rubato, freely, slightly accented with vibraphone

45

Zg.

The musical score for measures 33-45 of 'Zg.' is presented in two systems. The first system (measures 33-36) features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The second system (measures 37-45) continues the melody with a half note C5, followed by a quarter note D5, and then a half note E5. The score includes various musical notations such as slurs, ties, and dynamic markings (f, fp). The tempo/mood is indicated as 'molto rubato, freely, slightly accented with vibraphone'.





44 B♭ Cl. *air sound* *molto* *niente*

47 Zg. *glissando with hand damping along* *mp* *p*

44 Cym. *bowed, motor on, fast* *mf* *gradually damped*

44 Vib. *use arm to slide along the edge of cymbal* *ppp p*



# Prelude, Passacaglia and Fugue Op.25 for percussion quartet

by

Phoebus Lee Kar Tai (2009)

[Duration: 10 minutes]  
March 2009

## Instrumentations

### Percussion I

Chinese Small Drums (Pai Gu 排鼓)(4)  
Chinese Big Drum (Dai Gu 大鼓)  
Wind chimes

### Percussion II

Crotales  
Temple Blocks (4)  
Marimba  
Symphonic Cymbals

### Percussion III

Suspended Cymbals  
Timpani 23", 26", 29", 32"

### Percussion IV

Tam-tam  
Bass Drum  
Piano



## Prelude, Passacaglia and Fugue, Op.25

for percussion quartet

This percussion quartet adapts the conventional form of a three-part structure: prelude, passacaglia and fugue. The unorthodox usage of piano is the impressive soul of *prelude*. The *passacaglia* grows with an increase of density of atmospheric gestures. The fugue, surprisingly, is extroversively pitch-indefinite.

The *prelude* begins with a progressive tutti accelerando, embarked by the motive of two ornamented rhythmic strikes in fortissimo. Marimba and crotales are the only definite-pitch instruments that are sound before the plucked piano engages in a prelusive fantasy at the end of movement; the latter foreshadows a quasi-E-flat minor centricity in the *passacaglia*. The motive of *passacaglia* lasts for seven measures long. Marimba leads the growth for six variations until wind chimes rumble. The motive loses its momentum drastically and vanishes in the seventh variations, leaving the lingering sound of wind chimes and piano strings spaciously suspended.

The timpani embarks the fugue only with a monotone D-flat. The subject is formed by additive rhythmic patterns from three-four meter to seven-four meter, or in similar proportional multiples. After the answer of temple blocks, the Chinese small-drums respond ornamentally. Bass drum and cymbals mark the first episode, added with triplet filled in by the small drums and timpani. Then the timpani perform a short cadenza in glissando. The Chinese small-drums give another virtuosic passage and bring the piece to end in E-flat minor with a recapitulation of the prelude motive.



# Prelude, Passacaglia and Fugue Opus 25

## Percussion Quartet

Phoebus Lee Kar Tai

**Prelude** ♩ = 46 *freely, dreamy, poetic*

*accel.* ----- ♩ = 92 *accel.*

Chinese Small Drums  
Windchimes

Chinese Big Drum

Crotales  
Temple Blocks  
Marimba

Symphonic Cymbals

Suspended Cymbals

Timpani (23" 26")

Timpani (29" 32")

Bass Drum

Tam-tam  
Bass Drum

Piano

51

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Prelude, Passacaglia and Fugue Opus 25

♩ = 46

*molto rit.*

10

Ch. Sm. Dr.  
Wd. Chm.

Ch. Bg. Dr.

*mf*

10

Crot.  
Tp. Bi.  
Mrb.

Marimba *>>>>*

*f*

*p*

*sub. p*

*pp*

*mp*

*p*

Sym. Cym.

52

Sus. Cym.

*pp*

*mp*

Timp. i ii

Timp. iii iv

10

tam.  
B. Dr.

*fp*

*quasi tremolo*

*ff*

Pho.



*molto rit.* - - - - - Rather slow, ♩ = 32 or slower

*Rather slow, ♩ = 32 or slower*

*molto rit.*

*accel.*

*mp* *f* *ff* *p* *mf* *f* *pp* *s fz* *fp* *mp* *ff*

Crotales (bowed)

one hand vibrato

*pp*

Ch. Sm. Dr.  
Wd. Chm.

Ch. Bg. Dr.

Crot.  
Tp. Bl.  
Mrb.

Sym. Cym.

53  
Sus. Cym.

Timp. i iii

Timp.  
iii iv

tam.  
B. Dr.

Pno.



Prelude, Passacaglia and Fugue Opus 25

Slow,  $\text{♩} = 46$  or slower

gently turn windchimes from vertical to horizontal position and let it vibrate

Ch. Sm. Dr. Wd. Chm. Ch. Bg. Dr. Crot. Tp. Bl. Mrb. Sym. Cym. 54 Sus. Cym. Timp. i ii Timp. iii iv tam. B. Dr. Pno.

pp mf p (small drums (4)) (bowed crotales) p (soft mallets) (F, Gb) (Bb, Eb) tuned rubato, faster yet calm mf p mf mp agitated mf molto rubato mf p pluck strings with finger inside (with pedal sempre) molto



36

Ch. Sm. Dr.  
Wd. Chm.

Ch. Bg. Dr.

36

Crot.  
Tp. B1.  
Mrb.

36

Sym. Cym.

55

Sus. Cym.

36

Timp. i ii

36

Timp.  
iii iv

36

lam.  
B. Dr.

36

Pno.

strike with stick

bowed

Marimba  
(4 soft mallets)

tenuto sempre

\*\* to tam-tam

relief

put metal string  
on lowest register  
(off pedal)



Prelude, Passacaglia and Fugue Opus 25

49 Crot.  
Tp. Bl.  
Mrb.  
tam.  
B. Dr.

senza crescendo

Bass Drum

ppp

60 Crot.  
Tp. Bl.  
Mrb.  
Timp. i ii  
Timp. iii iv  
tam.  
B. Dr.

mp

same tuning

ppp

(F, Gb)  
(Bb, Eb)

68 Ch. Sm. Dr. Wd. Chm.

Ch. Bg. Dr.

68 Crot. Tp. Bl. Mtrb.

68 Sym. Cym.

57

68 Sus. Cym.

68 Timp. i ii

68 Timp. iii iv

68 pp

68 pp poco a poco crescendo

68 tam. B. Dr.

68 Pno.



Prelude, Passacaglia and Fugue Opus 25

75

windchimes  
with well control and let it vibrate

*mp* gently glissando

Ch. Sm. Dr.  
Wd. Chm.

Ch. Bg. Dr.

75

Crot.  
Tp. Bl.  
Mrb.

75

Sym. Cym.

75

Sus. Cym.

75

Timp. i ii

75

Timp. iii iv

75

tam.  
B. Dr.

75

Pho.

*f*

*mp*

*p*

*mp*

*fp*







Ch. Sm. Dr.  
Wd. Chm.

Ch. Bg. Dr.

90

*fff* entirety, let it vibrate long

Ch. Bg. Dr.

90

flowing tempo, free

Grot.  
Tp. Bl.  
Mrb.

mf

ritard. a tempo

p

Sym. Cym.

60

Sus. Cym.

90

(C#, Db)

prepare tuning

(Bb, Db)

Timp. i iii

Timp. iii iv

90

tam.  
B. Dr.

90

15<sup>va</sup>

finger crash inside piano with metal string loaded at lowest register (with pedal sempre)

*mp* brush strings inside of highest 1/3 register

Pno.

8<sup>va</sup>

range gradually narrowed and tend to higher register, cycles may not be exact.



99

Ch. Sm. Dr.  
Wd. Chm.

Ch. Bg. Dr.

99

Crot.  
Tp. Bl.  
Mrb.

99

Sym. Cym.

*pp* sempre

ritard.  
mancando

61

Sus. Cym.

Timp. i ii

Timp. iii iv

99

tam.  
B. Dr.

Pno.

*p* mormorando

*pp*

ritard.  
mancando



Prelude, Passacaglia and Fugue Opus 25  
Fugue ♩ = 168

109

Ch. Sm. Dr.  
Wd. Chm.

Ch. Bg. Dr.

109

Crot.  
Tp. Bl.  
Mrb.

109

Sym. Cym.

62

Sus. Cym.

109

Timp. i ii

109

Timp.  
iii iv

109

tam.  
B. Dr.

109

Pno.

temple blocks (4)

ppp

(C#, Db)

tuned

(Bb, Db)

tamtam ( )  
bass drum

pleuk strings  
inside piano

morendo



Ch. Sm. Dr.  
 Wd. Chm.  
 Ch. Bg. Dr.  
 Crot.  
 Tp. Bl.  
 Mrb.  
 Sym. Cym.  
 3  
 Sus. Cym.  
 Timp. i ii  
 Timp.  
 iii iv  
 tam.  
 B. Dr.  
 Pno.



Prelude, Passacaglia and Fugue Opus 25

126 Ch. Sm. Dr. Wd. Clm. Ch. Bg. Dr. Crot. Tp. Bl. Mrb. Sym. Cym. Sus. Cym. Timp. i ii Timp. iii iv tam. B. Dr. Pno.



Prelude, Passacaglia and Fugue Opus 25

The musical score is arranged in two systems. The first system includes parts for Ch. Sm. Dr., Wd. Chm., Ch. Bg. Dr., Crot., Trp. Bl., Mtb., Sym. Cym., Sus. Cym., Timp. i ii, Timp. iii iv, Tam. B. Dr., and Pao. The second system continues the orchestration. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *mf*, *p*, *sfz*, and *pp*. Performance instructions like "briosso" and "D $\flat$  sempre" are also present.



Prelude, Passacaglia and Fugue Opus25

144

Ch. Sm. Dr.  
Wd. Chm.

Ch. Bg. Dr.

ff

p

66

Crot.  
Tp. Bl.  
Mrb.

Sym. Cym.

Sus. Cym.

Timp. i ii

Timp. iii iv

tam.  
B. Dr.

Pno.

molto!

*f*

*sub. p*

*f*

*p*

*pp*

*pp*



152

Ch. Sm. Dr.  
Wd. Chm.

Ch. Bg. Dr.

*ff*

*p*

temple blocks

*p*

67

Sus. Cym.

Timp. i ii

*f*

*p*

*mf*

*mp*

*p*

*p*

152

tam.  
B. Dr.

Pno.



Ch. Sm. Dr.  
 Wd. Clm.

Ch. Bg. Dr.

Crot.  
 Tp. Bl.  
 Mrb.

Sym. Cym.

∞

Sus. Cym.

Timp. i ii

Timp.  
 iii iv

tam.  
 B. Dr.

Pno.



[illegible]





## Prelude, Passacaglia and Fugue Opus 25

21  
(poco accento)

198

Ch. Sm. Dr.  
Wd. Chm.

Ch. Bg. Dr.

198

Crot.  
Tp. Bl.  
Mrb.

198

Sym. Cym.

71

Sus. Cym.

198

Timp. i ii

198

Timp.  
iii iv

198

tam.  
B. Dr.

198

Pno.



## Prelude, Passacaglia and Fugue Opus25

204

Ch. Sm. Dr.  
Wd. Chm.

Ch. Bg. Dr.

204

Crot.  
Tp. Bl.  
Mrb.

204

Sym. Cym.

72

Sus. Cym.

204

Timp. i ii

204

Timp.  
iii iv

204

tam.  
B. Dr.

204

Pno.

mf

f

ff

(quasi tremolo)

ff

f

ff

f



*[Musical score page 73]*





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